

Ontario Boosts National Body

IATSE Unionizes NFB Projectionists

The National Film Board has agreed verbally to the unionization of its projectionists under the jurisdiction of the Canadian section of the IATSE and the raising of wages. Several consultations between NFB and IATSE officials were held in Ottawa and Montreal.

(Continued on Page 2)

'More USA Dates Or Else...'—Rank

Unless British films receive more playing time in the United States exhibition field, as well as other parts of the world, Old Country producers are prepared to enter into competition in their own way. That is the position of J. Arthur Rank, leading figure in the British.

(Continued on Page 2)

20th Century Men Meet in Toronto

Managers, executives and partners of 20th Century Theatres, third largest circuit in the Dominion, covered many subjects during their two-day convention at the King Edward Hotel last week. The convention was highlighted by a dinner exclusively for the com-

(Continued on Page 7)

Vandals Damage B. C. Theatre

The Rio Theatre, Trail, British Columbia, was forced to close temporarily last week after vandals broke into the theatre and smashed equipment valued at close to \$1,000. Manager S. Sorrentino reported smashed projection equipment and the loss of lenses valued at several hundred dollars.

Motion Picture Theatres Assoc'n Ask Unity at Toronto Session

The call for a representative organization of all Canadian exhibitors, echoing that of the Quebec Allied Theatrical Industries recently, went out from the annual meeting of the Motion Picture Theatres Association of Ontario, held last

Montreal House Fined

The Starland Theatre, 1174 St. Lawrence Blvd., Montreal, was fined \$200 and costs recently by Judge F. T. Enright after pleading guilty to the charge of having asked more for one admission ticket than the price asked for a similar admission during the basic period. Mario Laurier was prosecuting attorney.

week at the King Edward Hotel, Toronto. A general agreement was the case by those who discussed a resolution to that effect introduced by Haskell Masters, chairman of the Organization Committee, and seconded by Nat Taylor. Voting was unanimously in favor. A telegram from Eugene Beaulac, secretary of the Quebec body, asked that Ontario join and further the

(Continued on Page 6)

Our Front Troops Now Share Films

Canadian Units on the fighting fronts can now request films from the United States exchanges in the same manner as American troops. These films are presented to United States Overseas Forces by the War Activities Committee of the Motion Picture Industry and have up to

(Continued on Page 2)

Groupings Approved

Peerless Films for the 1943-44 season offers: Specials, 4; Group 1—4 reissues; Group 2—10 reissues; Group 3—8 Westerns (new).

'Socker' Coe a Big Hit in Canada Industry's Envoy Impresses Broad Gathering

In an address entitled "A New World Challenges the Screen," delivered before the Advertising and Sales Club of Toronto at a luncheon in the Concert Room of the Royal York Hotel, Charles Francis Coe, vice-president and general counsel of the Motion Picture Producers and Distributors of America, not only called attention to the Canadian motion picture industry's contribution to the Allies cause at home and abroad, but also pointed out the great responsibility Canada will share in re-establishing the status quo of peace once the conflict is ended. Many community leaders were present in the crowded hall.

No more colorful speaker ever occupied a rostrum in Canada than Coe. He is a credit to the organization he represents as well as to the far-flung film business which now does so much to support the morale of armed forces in camps at home and on the distant battlefronts. Motion pictures are shown to our boys in the jungles of India, Burma, and the South

Seas; in the bleak wastes and tundras of the Aleutians and Alaska; in the distant fastnesses of China; on the borders of the Mediterranean and the shores of Africa, Sicily and deep in Italy itself. In fact, films follow the soldiers wherever they go, and are used

to restore civilian equilibrium in the wake of our invading forces.

Up to a short time ago, Charles Francis Coe was enjoying a lucrative private law practice in Florida, but Will H. Hays, astute movie czar, pulled him away from his

(Continued on Page 2)

Emergency Film Centres Help Prevent Missouts

Eight emergency film centres have been created in Ontario from which exhibitors will be able to get programs in a hurry when scheduled ones fail to arrive. The Toronto Film Board of Trade, at its last meeting, made the arrangement

New Screen For Capitol, Cobourg

The Capitol Theatre, Cobourg, Ontario, has installed a new Walker Plastic Moulded screen which provides uniform projection surface without seams, doubles the illusion of depth and helps the transfer of Technicolor.

after the general managers of distribution companies had talked it over some time ago and agreed on that course. The Motion Picture Association of Ontario had asked that the matter be studied.

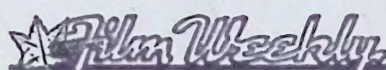
There were quite a few missouts last winter because severe storms slowed down transportation. There

(Continued on Page 2.)

Meet Mr. London

fine human comedy-drama, it has been praised as "The English Mrs. Miniver." Book it now through EMPIRE-UNIVERSAL.

one of the finest films ever to come out of Britain, is now in the 3rd week of its run at the EGLINTON, Toronto, where it has been doing consistent capacity business. A



Vol. 8, No. 40 Sept. 29, 1943
HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor,
Canadian Film Weekly, 25 Dundas Square, Toronto 1, Canada.
Published by Film Publications of Canada, Ltd., 25 Dundas Square, Toronto, Ont.,
Canada. Phone ADelaide 4317. Price 5 cents each or \$2.00 per year.
Entered as Second Class Matter

Save That Coal!

The Fuel Conservation Campaign of the Motion Picture Industry, part of the general one, is on and the time is just about here when managers can prove to what extent they are supporting it. It's easy to agree and to start off on the right foot but don't get out of step. Saving 30 per cent of the total fuel used last year is something which requires an adherence to the idea every day. The total has to be reached in shovelful where a reduced amount of coal hasn't been put in.

Fuel of every kind is tremendously important today and careless use of it may mean many a cold day for the neighbor who can't get it. If the shortage can't be overcome war plants and railroads, vital centres of our war effort, will be affected adversely.

Don't you be the one who will take things easy, thinking that the other fellow is saving enough for both of you. In cases such as this the laggard is little better than a friendly enemy.

Save fuel and influence your patrons to do the same.

'Socker' Coe

The visit of Charles Francis "Socker" Coe to Toronto is by way of being one of the most significant events in Canadian theatre history. Coe, the Industry's good-will man, talks everybody's language in a fashion people like and understand. So great is his fame as a speaker that his visits are requested by service bodies and such. Theatre men do little to contribute to his general popularity but they are proud of him.

In Toronto legislators, clergymen and other outstanding people were impressed with what he had to say about our Industry and his visit led to a decision on the part of Canadian film and exhibition folk not to be so reticent about our accomplishments.

In the past we have maintained a comparative silence about our part of the war effort and our contributions to the general community. As J. J. Fitzgibbons, head of our war effort, told the meeting of the Motion Picture Theatres Association of Ontario: "We do all things without charge that other people get paid for doing because we want to be of value to the community."

This fact has not prevented constant sniping from important and unimportant sources. Any movie scandal is inflated by the press with no regard for its effect on an Industry that serves everyone well. This tearing away at public confidence can only reduce our capacity for public service.

This continent must be told about what we mean, and what we are doing, so that people will understand. Too many people are amazed when they learn of it suddenly. They should have been made aware of our sincerity and helpfulness in the same way that other industries win acknowledgments—the mediums of public communication.

Charles Francis Coe is leading the fight for recognition.

Coe Makes First Canadian Speech

(Continued from Page 1)

lawbooks to reestablish himself actively with the screen.

Early last February Coe launched a plan to present the Industry's story to the public. Since then motion pictures have been on the offensive, so to speak, dropping the theory that they are a business for which apologies are required.

Coe brought into the arena of films the same militant spirit which made him a leader in whatever he undertook, whether in the prize ring, the motor industry, the field of literature, radio or the legal profession. Born in Buffalo, he ran away as a boy and joined the USA navy. When he discovered that he had to fight for recognition, he did the job so well that eventually he became Welterweight champion of the fleet. Upon retiring from the service, he entered business as a piston ring salesman, but soon became a motor magnate, owing and operating three New England companies.

Overwork brought a breakdown and while convalescing he wrote and sold a fiction story about gangsters. Thus encouraged he plunged into authorship with characteristic enthusiasm and in the next ten years wrote 200 gangland novels, 21 of which were published serially by the Saturday Evening Post. Legal research for plots compelled him to study law, so he decided to try the bar examinations in Florida, his adopted state. He passed, and in time his law practice overwhelmed his fiction writing. Thus, fortified by a knowledge of law, and with the experience of producing his own gangster stories in Hollywood, Coe was ideally equipped for the chore to which he has been assigned. His speech before the Advertising and Sales Club here was the ninth he has delivered since assuming his new office, although it was his first in Canada.

Fire at Casino

Some waste matter caught fire in the cellar of the Casino Theatre, Toronto, last week and caused some inconvenience through smoke. The audience accepted the assurances of the management that there was little to it.

*We Will Rent or
Lease Your
Theatre
If Price Is Right*

WRITE TO BOX 17
**Canadian Film
Weekly**

To Establish Film Emergency Centres

(Continued from Page 1)

have also been cases of express trains moving off the main tracks while war materials went through via slow freight. The coming winter may even increase delivery problems and the distributors are preparing for contingencies.

Each emergency centre will be fed by a separate distributor. Locations of the centres are:

Windsor for that city and surrounding towns.

London for surrounding towns and Bruce Peninsula.

Hamilton for Brantford, Simcoe and Niagara Peninsula.

Kingston for Prince Edward County and Belleville.

Ottawa for Hawkesbury and Ottawa Valley.

North Bay for Cobalt, Halleybury and towns in Northern Ontario.

Sudbury for Levack, Sturgeon Falls and Sault Ste. Marie.

Timmins for Englehart, Cochran, Hearst, Schumacher, Kapuskasing and other places in the area.

Officers elected at the meeting for the coming year were Joe Plottel, president; Harry Painter, vice-president; Ed H. Wells, secretary. Last year's executive was re-elected.

Gal Story Editor

Miss Jeane Cohen has become story editor for Sol Lesser's Principal Artists Productions. Miss Cohen got into show business with David Belasco and was later with Paramount and Columbia. Of late she's been in the agency field.

Our Front Troops Now Share Films

(Continued from Page 1)

now been restricted to them.

Representations made to the U. S. Army and the War Activities Committee to permit the films to be made available to Canadian fighters at the front were successful. Raising of the restrictions, however, does not apply to England, Canada and Newfoundland but these are well supplied by Canadian and British sources.

Canadians in the theatres of operation had no sure and regular source of motion picture entertainment. Army and industry folk are pleased with the present solution.

Brigadier James Mess, deputy adjutant-general (C); Department of National Defence, informed J. J. Fitzgibbons, chairman of the Canadian Motion Picture War Services Committee, of the new arrangement.

'Fired Wife'

with Robert Paige, Louise Allbritton
Universal 78 Mins.

SOPHISTICATED FARCE PACKED WITH LAUGHS IS EXCELLENTLY DIRECTED AND EXPERTLY PLAYED.

This offering is designed solely for laughs and wins a considerable number of them, some being of the belly variety. It co-stars a new team, Robert Paige and Louise Allbritton, giving them their best acting opportunities to date, and they acquit themselves nicely. Paige was with Paramount before joining Universal, while Miss Allbritton is a graduate of the Pasadena Community Playhouse, who has been making rapid progress in pictures. Diana Barrymore and Walter Abel are featured and do important work in the fun-making.

Charles Lamont effectively handled the direction of the sophisticated farce, while Alex Gottlieb rates much credit as the producer. Michael Fessier and Ernest Pagano concocted the screenplay, based on an original story by Hagar Wilde. The supporting cast, headed by George Dolenz, a newcomer, Rex Ingram and Walter Catlett, does excellent work. Paul Ivano's photography is good.

Paige, an advertising agency executive, and Louise Allbritton, stage directress, marry and start on their honeymoon. Louise tries to keep the marriage secret and does not want to lose her big chance to direct a Broadway play for Walter Abel, who is a producer. The newlyweds quarrel when Louise believes Paige is too attentive to Diana Barrymore, who is starred on one of Paige's radio programs.

In a huff, Louise leaves for Reno and a quick divorce. To save his leading man, George Dolenz, a refugee, from deportation, Abel attempts to rush there with Dolenz. However, Louise still loves Paige, and there is a reconciliation, with the ex-mates deciding to try marriage again.

CAST: Robert Paige, Louise Allbritton, Diana Barrymore, Walter Abel, George Dolenz, Rex Ingram, Ernest Truex, Alan Dinehart, Walter Catlett, Richard Lane, Samuel S. Hinds.

DIRECTION, Excellent. PHOTOGRAPHY, Good.

20th-Fox Offers Four Reissues

Tom Connors, Vice-President in charge of world-wide distribution of 20th Century-Fox Film Corporation, has announced that four of the company's former boxoffice successes will be reissued during the 1943-44 selling season.

'Johnny Come Lately'

with James Cagney, Grace George
UA-Cagney 97 Mins.

CAGNEY OUTFIT BOWS IN WITH VASTLY ENTERTAINING FILM WITH STRONG BOX OFFICE POTENTIALITIES.

In "Johnny Come Lately" William Cagney Productions fully justifies its existence. It's a good beginning for the newcomer to the ranks of independent producers. The public will supply plenty of dollar-and-cents evidence to sustain this opinion.

The Cagney outfit's initial production is an extremely entertaining and signally satisfactory treatment of the Louis Bromfield story, "McLeod's Folly." Into it have gone varied ingredients that have been skillfully blended into an entity that wields popular appeal. Comedy, drama, melodrama and romance have their moments in the story. The result is a picture that has something to offer everyone. The film has only one outstanding fault: it is slow in getting under way.

The film is given distinction by the presence in the cast of Grace George, that grand old lady of the stage. It was quite an achievement for the Cagney outfit to induce Miss George to try her hand at film acting. The actress makes an auspicious screen debut, bringing kindness, simplicity, understanding and poise to the role of a widow trying to keep alive the newspaper inherited from her husband. The woman is at the mercy of Ed McNamara, a crook who has the town in his grasp. Miss George's attempts at reform get nowhere until James Cagney, a tramp newspaper man, comes on the scene.

Cagney gives an excellent performance. He is forceful and convincing as Miss George's Galahad. He and Miss George have been surrounded by a fine group of players.

William Cagney acquitted himself well as producer. William K. Howard's direction is commendable. John Van Druten did a fine job on the screenplay. The settings are faithful to the period of the action—1906.

CAST: James Cagney, Grace George, Marjorie Main, Marjorie Lord, Hattie McDaniel, Ed McNamara, Bill Henry, Robert Barrat, George Cleveland, Margaret Hamilton, Norman Willis, Lucien Littlefield, Edwin Stanley, Irving Bacon, Tom Dugan, Charles Irwin, John Sheehan, Clarence Muse, John Miller, Arthur Hunnlicutt, Victor Killian, Wee Willie Davis.

DIRECTION, Good. PHOTOGRAPHY, Good.

'DuBarry Was A Lady'

with Red Skelton, Lucille Ball
M-G-M 101 Mins.

MUSICAL COMEDY OFFERS PLENTY OF CRAZY FUN; PROVIDES WELCOME RELIEF FROM DIET OF WAR FILMS.

In a season marked by a deluge of war films the screen version of the Buddy DeSylva-Herbert Fields musical comes as blessed relief. The production, lavishly done in superb Technicolor, is unalloyed fun concerned solely with the mission of entertaining the public. That mission is discharged with complete success.

The spirit of the fun has been well realized both in the adaptation and in the performances of a cast rich with comic talents. The funsters are headed by Red Skelton, "Rags" Ragland and Zero Mostel, who get assists from Donald Meek, George Givot, Louise Beavers, Gene Kelly, Virginia O'Brien. For dessert there is Lucille Ball, very stunningly garbed and photographed. Her presence in the cast will make the boys whistle. One must not forget Tommy Dorsey and his band. His name will guarantee wholehearted support of the film by the younger element.

The story is a crazy affair in which Skelton, a nightclub check-room attendant, and Gene Kelly, songsmith and hooper, are ga-ga over the same gal, Miss Ball, an entertainer at the bistro. The proceedings go completely nuts when Skelton imbibes a mickey by mistake and dreams he is in the court of Louis XV. In the members of the court he recognizes the characters identified with his nightclub existence, with Miss Ball among them as the Du Barry. Plenty of good-natured ribbing takes place before Skelton is jolted back to reality. At the end Gene Kelly gets Miss Ball. Skelton is allowed to have his brief day in the sun when he wins a sweepstakes prize. We say brief because by the time the film is over he hasn't any of his winnings left, thanks primarily to the Internal Revenue Bureau.

The original Cole Porter songs have been augmented by others. Roy Del Ruth directed.

CAST: Red Skelton, Lucille Ball, Gene Kelly, Virginia O'Brien, "Rags" Ragland, Zero Mostel, Donald Meek, Douglass Dumbrille, George Givot, Louise Beavers, Tommy Dorsey and orchestra.

DIRECTION, Good. PHOTOGRAPHY, Well.

'The Fallen Sparrow'

with John Garfield, Maureen O'Hara
RKO 94 Mins.

SLOW, PONDEROUS SPY MELODRAMA WILL GET BY PRIMARILY ON STRENGTH OF GARFIELD, O'HARA NAMES.

The showman will have to look mainly to the marquee strength of the John Garfield and Maureen O'Hara names to put "The Fallen Sparrow" in the winning column. For the most part of the film is a confused spy melodrama that has a hard time extricating itself from the maze into which its plot leads it.

One cannot quibble over the film's suspense, but certainly one can over the use to which such suspense has been put. It is likely that the average fan will be more than a little disappointed to discover that all the fuss and all the toying with death are inspired by a Loyalist banner in the possession of Garfield. It seems that Garfield brought the banner back to the States with him following his escape from the Spanish prison into which he was thrown by the Fascists while fighting on the loyalist side. The audience is led to believe that a far more vital secret than a war-scarred banner is at the bottom of the black villainy in the film.

A further disappointment to the audience will be the nature of the romance between Garfield and Maureen O'Hara, who aids the Nazi ring seeking the banner because she can't help herself. Sympathy is created for her, yet at end she's in the hands of the FBI.

Garfield hasn't been so good in a picture in a long time. Miss O'Hara handles her role well. Walter Slezak is properly sinister as the head of the spy ring. Others important to the development of the story are Patricia Morison, Martha O'Driscoll, Bruce Edwards, John Banner, John Miljan and Hugh Beaumont.

Robert Fellows produced the film from a screenplay by Warren Duff derived from the Dorothy B. Hughes novel. Richard Wallace has directed at much too deliberate a pace. Praise must be accorded the camera work of Nicholas Musuraca.

CAST: John Garfield, Maureen O'Hara, Walter Slezak, Patricia Morison, Martha O'Driscoll, Bruce Edwards, John Banner, John Miljan, Hugh Beaumont, Sam Goldberg.

DIRECTION, Fair. PHOTOGRAPHY, Good.

Was there ever a list like this?

AIR FORCE

NOW, VOYAGER

THE HARD WAY

GENTLEMAN JIM

CASABLANCA

EDGE OF DARKNESS

MISSION TO MOSCOW

CONSTANT NYMPH

BACKGROUND TO DANGER

YANKEE DOODLE DANDY

ACTION IN THE NORTH ATLANTIC

GEO. WASHINGTON SLEPT HERE

THIS IS THE ARMY ★

IRVING BERLIN'S MONUMENTAL MUSICAL IN TECHNICOLOR

ADVENTURES OF MARK TWAIN ★ **DEVOTION**

FREDRIC MARCH and ALEXIS SMITH ★ IDA LUPINO, PAUL HENREID

SHINE ON HARVEST MOON ★ **ARSENIC and OLD LACE**

ANN SHERIDAN, DENNIS MORGAN, IRENE MANNING ★ CARY GRANT, RAYMOND MASSEY

DESTINATION TOKYO ★ **WATCH on the RHINE** ★

CARY GRANT and JOHN GARFIELD ★ BETTE DAVIS, PAUL LUKAS, G. FITZGERALD

★ **OLD ACQUAINTANCE** ★ **RHAPSODY IN BLUE** ★

BETTE DAVIS, MIRIAM HOPKINS ★ THE LIFE OF GEORGE GERSHWIN ★

★ **PRINCESS O'BOURKE** ★ **NORTHERN PURSUIT** ★

OLIVIA DeHAYILLAND, ROBT. CUMMINGS ★ ERROL FLYNN and JULIE BISHOP ★

THANK YOUR LUCKY STARS ★ **SARATOGA TRUNK**

ALL THE WARNER STARS ARE IN IT ★ GARY COOPER, INGRID BERGMAN ★

CONFLICT ★ **IN OUR TIME** ★ **THE DESERT SONG** IN TECHNICOLOR!

HUMPHREY BOGART ★ IDA LUPINO, PAUL HENREID ★ DENNIS MORGAN, IRENE MANNING ★

WARNERS

WARNERS HAVE 'EM NOW . . . WARNERS HAVE 'EM COMING!

CENTRE PAGES

IATSE Unionizes NFB Projectionists

(Continued from Page 1)

at which differences were smoothed out. Among those doing the negotiating were William P. Covert, second vice-president of the International and Canadian organizer; Louis Krouse, International secretary treasurer; Louis Hoffman, president of the Montreal Local; Gordon Adamson and other NFB officials.

The agreement will affect 99 projectionists, 93 of whom are employed seasonally. Almost all are busy projecting 16 mm. features throughout the NFB's trade union, industrial and rural circuits. Board activity has increased greatly, particularly in the hinterlands. In one province, Saskatchewan, there are 11 full-time circuits. Two hundred and twenty-three centres were visited during each four-week period and the average attendance for each period was 48,758.

Covert is now classifying cities for the wage scale to be discussed and ratified at a meeting in October. Larger cities will be in Class A, others in Class B. NFB will be asked to sign a standard agreement.

"The National Film Board," said Covert, "is to be praised for its very fair attitude in this matter. It was a pleasure to deal with its representatives."

Non-union status of NFB projectionists brought criticism earlier from trade unionists, who were considering the cancellation of showings.

Famous Men Meet

Famous Players partners and head office men got together for an informal business session at a dinner in Toronto, Friday evening, September 24th.

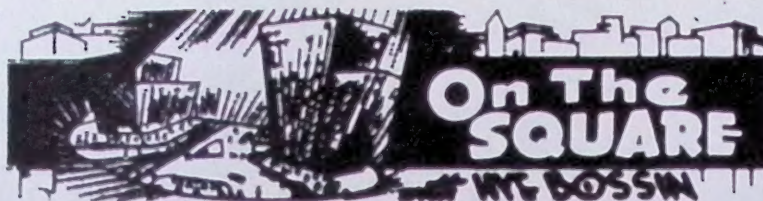
Four Sunday Shows

The management of the Theatre Parisien, Berthierville, Quebec, has decided to run four continuous shows every Sunday starting at 2 p.m. in order to accommodate the demands of increased patronage.

New Theatre Opens At Simcoe, Ontario

After working several months on alterations the Strand Theatre, Simcoe, Ontario, was officially opened last week in the building formerly occupied by the Cratt Garage. The new house has a large auditorium, all modern conveniences, up-to-date projectors and projection room and seats 600 people.

Manager Fred R. Pursel donated the proceeds of two shows to the Rotary Club's Crippled Children fund and the Norfolk Children's Aid Society.



This Ain't the Army, Mr. Jones

"I, hereby engage to serve in any Active Formation or Unit of the Canadian Army so long as an emergency, i.e., war, invasion, riot or insurrection, real or apprehended, exists, and for the period of demobilization after such emergency ceases to exist, and in any event for a period of not less than one year, provided His Majesty should require my services."

In the period before signing that and in the days that pass before you're mustered in or thumbed out, your mind absorbs some things that will stay there.

I entered the Exhibition Barracks at the wrong gate, dragged myself and valise a mile that seemed 20 in the hot sun before I came under the disapproving eye of my new corporal. I zigged and zagged my way to avoid being trampled underfoot by squads of zestful soldiers who wheeled suddenly.

The Exhibition has a dilapidated look, with paint peeling off everything. The Casino is now a Sergeant's Mess. Instead of the familiar sounds of the barkers and merry-go-round you hear tramping feet, shouted orders, bagpipe walls, bugle notes and military music.

But shining eyes, shining brass and shining youth give the Exhibition a spirit it hasn't known for a quarter of a century.

How to Be Forte at Forty

They're pretty deep into the manpower barrel these days—just kids really and men crossing the hill of life. You look at the men in your class and realize that youth is fleeting fast away. A tough corporal lines you up for parade to the mess hall and you're off to a "left turn, quick march!" At first shufflingly but soon in good stride. That soldierly feeling overtakes you and you even whistle at Owao's.

But a group of soldiers take the starch out of you when passing. They raise their hats.

The corporal keeps barking away, picking on this one and that. "Have we been sworn in yet?" the fellow next to me asks. I say no and ask why. "I must remember," is the answer, "to punch that corporal in the nose!"

Every man has a paper tag perforated in nine places strung around his neck. These "dog tags" identify him and a strip is torn off as he undergoes each phase of examination. After mess they are confiscated and you are assigned to fatigue duty—cleaning washrooms, politely termed "ablution rooms," kitchens, dishes and offices. You wish they had told you to bring old clothes.

Assembly Plant Method

You are placed in a "pen" until ready for an interviewer or doctor and you go from one cubicle to another being thumped, questioned and signing your name. A "pen" between each group of cubicles provides a stopping place. Each cubicle covers a phase of examination.

Recruits don't mind the process particularly but are impatient to get in or out. Everyone is very nice but the occasional private or corporal given unaccustomed authority. Some object to fatigue duty before being sworn in but everyone is game. The younger fellows look at things with a sense of adventure, some from small towns being glad of the chance to see their favorite bandmasters in person at the canteens.

There was one man in civvies whose papers had "Urgent" on them and he was rushed through everything. A Reserve officer going Active, he was very conscious of our curiosity and stood apart with a kind of Hunnish hauteur. I don't doubt that he was a mild-mannered fellow who managed an office somewhere and tried writing mystery stories on the side. But he was influenced by his sense of drama and tried hard to have the look of a superior officer without the benefit of pips and khaki.

Every morning at parade the corporal made the same stale joke, which drew laughs from the newcomers and hoots from the others. Then he shouted, "Anybody here ready for a haircut?" A few who had been passed stepped out.

The rejectee has no parting line to speed him. He just filters out unnoticed.

As a friend said, "All you ever seem to get for your efforts are rejection slips."

More USA Dates Or Else...—Rank

(Continued from Page 1)

theatrical field.

"We cannot, on the British market alone, recoup our costs of production," he told the press recently. "Therefore, without a world market, we shall be strangled."

The United States market is the most important one, Rank pointed out, and he has entered into negotiation with leaders of the American industry to find a greater place for British films. "Today Americans and British are fighting side by side—co-operating," he said. "I see no reason why we should not continue to co-operate after the war. It takes two to co-operate. And I am ready. But even if the others will not co-operate, I shall get my world market for British films nevertheless."

"They may wish to impose conditions which I cannot accept. In that case, instead of friendly competition, it will be more of a battle. If a fight were forced on me I am ready and in a position to fight back with or without collaborating with Hollywood. I think I can build up a world market for British films inside four years of peace."

Rank said that motion pictures should have entertainment and something else as well. He was aware that his picture, "The Great Mr. Handel," didn't get the fans. "That is what we must alter," he pointed out.

Rank denied that he was trying to get a monopoly on British films. The government asked him recently to stop expanding unless it was consulted first. He has been reported bidding for Empire circuits.

Fay, Gilbert Star in 'Spotlight Scandals'

Frank Faye and Billy Gilbert are co-starred in Monogram's new musical comedy "Spotlight Scandals," which opens at the Tivoli, Toronto, October 14th.

Fay plays the part of an out-of-luck vaudeville comedian stranded in a small town where he meets Gilbert, the local barber, who has a yen to get on Broadway. As a team they are accidentally a hit and rise to fame in show business only to break up when Fay joins a radio program. They are reunited when Gilbert clears Fay of a murder charge by giving his life savings.

Bonnie Baker, Henry King and Herb Miller and their bands (under the supervision of Monogram's maestro Eddie Kay), Butch and Buddy and the Radio Rogues are in the picture. Jack Boyle did the dance numbers.

20th Century Men Meet in Toronto

(Continued from Page 1)

pany people and a luncheon the next day at which visitors from Famous Players, affiliated in a number of situations, were present.

With Nat A. Taylor, head of the circuit, presiding, those present listened to and discussed matters of equipment maintenance, consideration of the public, facilitated reports, booking problems, exploitation, first aid, the coming Victory Loan, fuel conservation and the war effort generally.

Taylor emphasized the ever-increasing responsibility of the manager in the matter of public safety and the war effort. He praised the managers for their past efforts and declared that vigilance and service were the foundations of theatre service today.

Frank Meyers reviewed old and new problems of maintenance, offering many safeguards against possible mishaps. Equipment, in many cases, was out of the question when it came to replacements. A thorough search of the theatre usually reveals articles of a mechanical nature put aside years ago and forgotten, which would be of immense value today. Keeping the backstage of the theatre clean, he pointed out, was not only a step in the direction of fire prevention but a means of making sure that the sound was up to par.

Discussing booking problems, Barney Fox, head booker, stated that managers who fret about bigger pictures being played by the opposition were wasting time and energy. "It has been proved by boxoffice reports," he claimed, "that a good picture in the opposition house stimulates business in your own."

Syd Roth, supervisor, delivered an interesting address on panic control, fire prevention and first aid under all conditions. At the request of the listeners it was decided to issue his remarks in printed form.

Raoul Auerbach discussed personnel problems, greater efficiency in routine matters and the morale of the organization. Exploitation was gone over by Charles Stephenson, and Harry Mandell spoke on the legal aspects of theatre operation. Harry Firestone impressed on the meeting the need of a broader knowledge of projection room layout, dispensing much good advice about the operation of the theatre proper, relationships with neighboring businesses and the handling of patrons during blackouts and other emergencies.

The dinner, held on the first night of the convention, was devoted to fraternal spirit and gaiety. The luncheon, held the next day, was marked by several notable addresses by some of the visitors

Ontario Supports Nat'l Exhib Body

(Continued from Page 1)

movement. A committee will be appointed.

"The weakness of the exhibitor," said Masters, "is the strength of the exhibitor. Notwithstanding the fact that both exhibitors and distributors are doing well, it is my humble opinion that much can be done for the exhibitor." He quoted the opinions of exhibitors throughout the Dominion who favored a national body. Greater organizational strides were necessary in Ontario, he stated, although the association had made considerable progress in the last year. A representative organization was necessary today to meet with the government and greater publicity should be given the war effort of the industry.

"We do all the things without charge that other people get paid for doing," said J. J. Fitzgibbons on the same subject, "because we want to be of value to the community." He suggested that public be made aware of this fact. He urged that exhibitors study the problems brought to their attention by the trade papers and that unity be achieved within the industry. The chairman of the Motion Picture War Services Committee pointed out that every theatre is affected by certain problems and that, as an instance, the failure of safety in one affects all.

"A certain disinterest is reflected

present.

Chief speaker was J. J. Fitzgibbons, who pointed out the important place the theatre manager occupies today in every community. "Today there is one theatre man on every local committee for every important campaign," he stated. "That is a tribute to your sense of responsibility and sincerity in helping the war effort." He praised the manner in which the industry had responded to their share in the war effort, making the work of the committee he leads much easier.

Joseph Singer, K.C., suggested that theatre men would be asked to play a very important part in attempts to solve post-war problems and that they must prepare now to serve their industry and Canada. He had been introduced to the motion picture business through contract problems and he described it as "This weird, wonderful—and after handling some of the contracts—sometimes crazy business."

Some 80 guests were present at the closing luncheon, among them two women, Mrs. Florence Simmons, booker, and Mrs. Pete Harrison, manager.

In our own business, the finest business any of us can ever be in," he said. "But there has been plenty of progress and there will be more."

A resolution was adopted, after the report of Herb Allen, that would request exhibitors to stop selling 16 mm. product in towns where they have no 35 mm. outlets. Allen said that the 10 mile zone limit should be adhered to because growth of the present practice would hurt the distributors as well as exhibitors. The resolution by Allen was seconded by Ambrose Nolan of Ottawa, who said that there were three 16 mm. situations in that city.

Nat Taylor, who with Herb Allen is chairman of the Ontario Fuel Conservation Committee for the industry, reviewed the steps taken to date and said that copies of a resolution calling for a 30 per cent saving by all exhibitors were being sent out. The resolution, moved by Taylor and seconded by Masters, was passed.

President Ed Warren opened the meeting and acted as chairman throughout.

"Some may think that we didn't get very far last year," said Warren, "but you may remember that our armies didn't get far at first. But they are now. If we stick together, we'll all get along better and go further whether we are independents or circuits."

Warren introduced Syd Taube, executive secretary, who read a report of last year's activities and reported improvements in safety, tax return methods, film deliveries and other things in which the association had interested itself. Taube asked that members adhere closely to regulations governing theatres. "Be kind to the industry that has been kind to you," he said, "and don't run afoul of the law."

Those elected as directors for the coming year were Harry Alexander, Toronto; Herb Allen, Toronto; H. Friedman, Toronto; Joe Garbino, Toronto; Garry Hogarth, Kingsville; Haskell M. Masters, Toronto; Morris A. Milligan, Hamilton; William O'Regan, Ottawa; Floyd Rumford, Forest; Morris Stein, Toronto; N. A. Taylor, Toronto, and Eddie Warren, Aurora. The number of directors, 10 last year, was increased to 12.

Visitors at the meeting were Larry Berg, Vancouver; Frank Kershaw, Calgary; Eddie Zorn, Winnipeg; Jack Butler, Moncton, and Jay M. Franklin, St. John's, N.B.

Officers for the coming year will be elected by the directors at a meeting early in October.



Current Releases

CORREGIDOR

Elissa Landi
Otto Kruger
Donald Woods
Ricki Vallin

DEAD MEN WALK

George Zucco - Mary Carlisle

GHOST AND THE GUEST

James Dunn - Florence Rice

LADY FROM CHUNGKING

Anna May Wong

CITY OF SILENT MEN

Frank Albertson

QUEEN OF BROADWAY

Rochelle Hudson

BEHIND PRISON WALLS

Tully Marshall

Billy the Kid Westerns

Producers Releasing Corporation LIMITED

Executive Offices:
277 Victoria St., Toronto, 2, Ont.

HERE'S WHAT I PLAN TO DO.

WHEN I subscribed to Canada's Fourth Victory Loan, I thought I'd done my share. I invested every dollar I could find, and said to myself: "You've done a good job." And I believed I had.

But *this* time I'm planning to buy MORE Bonds.

When the last Loan was offered, I knew that Canada needed money to "back the attack". We were still in a tough spot. It was up to all of us to come through and back our boys to the limit. And we did it! **THIS** time, we're on the offensive . . . dealing smashing blows to the enemy. Victory is coming nearer.

Which is all the greater reason, I say, for finishing the job . . . fast. We want no stalemate, no compromise peace, no half-and-half measures. We want an all-out victory—final, complete and unconditional—and the sooner the better. If we all get behind this Fifth Victory Loan with every dollar we've got, we'll speed that victory, save thousands of lives and bring our boys home sooner. Then we can start to build and enjoy the kind of world we aim to have.

I'm all for a quick, decisive victory. That's why I'm planning to put my dollars where they'll do the most good as well as bring the safest and surest returns. And I'm not going to be backward in urging my friends and customers to do the same.

NATIONAL WAR FINANCE COMMITTEE

ABOUT THE *5th Victory Loan*



Film Daily Poll Headed by Curtiz

Directorial excellence of three Warner Bros. productions, "Yankee Doodle Dandy," saga of the late, great George H. Cohan, "Casablanca," which reached theatres so opportunely, and "Mission to Moscow," the season's most controversial motion picture, has won for Michael Curtiz the accolade of No. 1 director of the 1942-43 year, writes Chester Bahn in Film Daily.

Scoring a total of 1,859 points, the Hungarian-born director nosed out Mervyn LeRoy to top the ten best directors in the poll of American newspaper, magazine, wire service and radio film reviewers, editors and columnists conducted annually by the Film Daily.

A mere 26 points separated Curtiz and LeRoy, whose direction of the extremely successful "Random Harvest" for Metro-Goldwyn-Mayer was rewarded with an aggregate of 1,833 points, thus placing him in the No. 2 spot in the poll.

Howard Hawks, responsible for "Sergeant York" and "Air Force," both Warner Bros. productions, captured the third niche, while Clarence Brown, who directed Metro's adaptation of William Saroyan's very human "Human Comedy," placed fourth.

Irving Pichel's trio for 20th Century-Fox, "The Pied Piper," "Life Begins at 8:30" and "The Moon Is Down," attracted wide critical support and gave him fifth place. John Farrow emerged as No. 6. Like Pichel, Farrow, a Canadian Royal Navy officer on leave, was represented during the year by three pictures, "Wake Island," "Commandos Strike at Dawn" and "China," all made under the Paramount banner.

Seventh niche is filled by Noel Coward. The distinguished British producer-actor-director's "In Which We Serve," for which he also supplied the screenplay and score, was eligible as a United Artists release in the United States. An equally distinguished countryman of Coward, Alfred Hitchcock, is in eighth place, his critical support earned by a single picture, Universal's "Shadow of a Doubt."

Sam Wood, who took ninth place, received critical recognition for "Pride of the Yankees," produced by Samuel Goldwyn and released by RKO Radio.

Tenth place was captured by Maj. George Stevens, who, during the screen year, contributed "The Talk of the Town" and "The More the Merrier" to the Columbia program.



By TAP KEYES

After appearing in 13 Blondie films Penny Singleton is ready for other roles. The reason is that Arthur Lake, who co-starred with her, is now in the American navy. . . . The four Henry Aldrich films waiting for release may be the last if the studio can't find someone to replace Jimmy Lydon, who has outgrown the part. . . . The hardest working girl in Hollywood is Bette Davis. She is slated to appear in three of the next four pictures at her studio. . . . And here's a new one. Dinah Shore gave her boy friend, George Montgomery, a ring. . . . Jerry Colonna got \$400 for appearing in "Stage Door Canteen" and gave it to the Hollywood Canteen. . . . A real star in the making is Louise Allbritton, whose first big role was in "Fired Wife." She wears clothes beautifully, is stunning, sings and acts well. . . . Ingrid Bergman cut her hair into a boyish style in "For Whom the Bell Tolls." Maybe it will start a style like the pompadour for ladies after the last war.

Cary Grant, one of the screen's more romantic heroes, is pitching romance with a new girl friend.

Cary is pitching and tossing as the skipper of a submarine, the "Copperfin," "Destination Tokyo," and true to the tradition of the sea his craft is his sweetheart. Oh, he's got a wife and family ashore—in the picture—but they come second.

It's all very serious business with Grant, what with the picture being made under the strict supervision of the Navy, and all that.

"We spend most of our time in this show 150 feet or more under water," Grant said, "and there are no women. Take 75 men out in a 300-foot craft for two months with no women, and you bet it's serious."

The "Copperfin" engages enemy craft in the Pacific in manoeuvres based on recent Naval history not yet made public—and aside from no girls, this is entirely serious. So much so that the set has closed against visitors.

Charles Ruggles will play the Otis Skinner role in "Our Hearts Were Young and Gay." . . . Marlene Dietrich will appear as George Sand in the screen life of the famous writer who used a masculine name and dressed like a male. . . . That Sunny Tufts man, who made such a hit in "So Proudly We Hall," will be co-starred with Bing Crosby and Betty Hutton in a musical. . . . Spencer Tracy and Katharine Hepburn, who played together in "Keeper of the Flame," will be seen again in "Without Love" . . . Joan Leslie sold \$6,000,000 worth of Victory Bonds on her last tour. Recently her mother bought her a coat for \$75. Joan returned it, got one at half the price and bought a Victory Bond with the difference. . . . When Frank Capra, who directed some of our finest films, asked for a raise when he worked for Hal Roach years ago, they let him go. The raise was for \$5 and Roach would be immensely rich today if he had granted it.

Theatre Times

We recommend that managers everywhere read this complaint, written by "Irish" to the Montreal Standard:

"Sir,—Can nothing be done to make the managers of the local shows advertise their full programs and times of their showing outside the theatre where the intending patrons can see it? I can think of nothing more annoying than wandering into a show in the middle of the feature, and the ticket dispensers' answers to the above query can be put alongside the street car conductors pronunciation of the next street. I think the public is entitled to the above consideration because they are overcharged in comparison with what can be seen in Toronto or New York for 70c."

This convenience should be provided in whatever situations require it. It is important to war workers who must know exactly what time they will be out.



CHARLES FRANCIS COE

Vice-president and general counsel of the Motion Picture Producers and Distributors of America, who made his first Canadian address before a representative group of Toronto citizens. His visit was under the auspices of the Ad and Sales Club.

Bank Altered for Theatre Use

A. Rappaport of Toronto last week purchased the former Royal Bank building, Brighton, Ontario, and applied to the Controller of Construction for permission to alter the premises into a theatre. The alterations will cost \$10,000, with an extra cost for equipment.

Kaplan & Sprachman, Toronto architects, have been hired for the job.

20th Century-Fox Ups Advertising Budget

20th Century-Fox's advertising budget for 1943-44 features and shorts will be at least twice as much as that expended for previous seasons including 1942-43, according to Hal Horne, the company's director of advertising and publicity.

Not only will national and regional trade papers come in for their share of the increased budget approved by President Spyros Skouras and Vice-president Tom Connors, who are in accord with Horne's plans to give 1943-44 features and shorts the best campaigns in the history of 20th Century-Fox. Institutional advertising will be keyed to reach 60,000,000 readers of almost 500 key city newspapers with a total of approximately 1,250 dailies to be used in the United States and Canada.

The 1943-44 advertising campaign will include radio on a greater scale than heretofore, as well as national magazines and fan periodicals.

Social Significance Okay With Critics

America's legion of professional film commentators—those who review motion pictures for the daily press and magazines and those whose views are presented over the air—believe that Hollywood should employ the entertainment screen to deal with controversial social and political issues of the day, writes Chester Bahn, editor of Film Daily.

This verdict was returned by an impressive jury participating in the Film Daily's Critics' Forum, an annual film industry stock-taking event which provides Hollywood with not only an accurate cross section of journalistic opinion but with many constructive suggestion and idea.

The question of the desirability—and the propriety—of the entertainment screen's use for the presentation of issues, political and social, on which public opinion is sharply divided is of itself highly debatable, both within and without the industry. With the American presidential campaign nearing, that debate may be expected to increase rather than diminish.

In placing the issue before American critics, through the medium of the 1943 Forum, the motivating desire was to provide a sounding board for the journalistic and radio mentors of the screen's mass audience. Forum experience through the years has well established that the critics both lead and reflect a considerable segment of USA public opinion.

Sixty-two per cent of those participating in the latest round table conference by mail voted affirmatively on the question. "In your opinion should the entertainment screen deal with issues of the day, social or political, which are controversial in character?" negative votes accounting for the balance of 38 per cent.

A number of critics, however, noted one or more of the following qualifications: Both sides of a question should be presented; practice should be restricted so as not to interfere with the flow of simon-pure entertainment pictures; social problems are proper screen material, but Hollywood should avoid political matters; controversial issues should be confined to the field of short subjects.

Woman Manager In Odeon Chain

Mrs. Irene McGeachie, formerly cashier at the McCarthy Theatre, Belleville, Ontario, is back at that house as relief manager during the absence of W. Fawcett, manager, who is away on vacation.

Theatre Television Ready for Post-War

Perfecting large screen television for motion picture theatres, homes, schools and churches, both in black-and-white and natural color, will be available commercially soon after hostilities cease as a result of basic patents issued last week by the Patent Office in Washington to Scophony Corporation of America, it was announced by Arthur Levey, President of SCA. The company is associated with Television Productions, Inc., a subsidiary of Paramount Pictures, and General Precision Equipment Corporation, which in turn is associated with Twentieth Century-Fox Film Corporation.

The basic USA Patents were issued as part of the group of patents covering the Skiatron system, a new television projection apparatus expanding Scophony's basic television methods. It was described by Mr. Levey as having characteristic features in common with cinematography by which for the first time it will be possible to project a large-screen television picture up to full-sized theatre screens 20 feet in width or more, with brilliance equal to motion picture standards.

Mr. Levey's announcement said: "This new and revolutionary invention, which is the work of Dr. A. H. Rosenthal, Director of Research and Development of SCA, will answer the need of the entertainment world, as well as the home, the church, and the school, for high definition television pictures in any desired size, in black-

and-white as well as natural color.

"The existence of alternate methods dissipates the menace of monopoly in the television field.

"Scophony's original basic large screen methods, Supersonic and Skiatron, will undoubtedly profoundly influence the future of television. They hold vast significance to the motion picture and radio industries.

"The Skiatron is conceded to offer a solution to the problem of projecting full size color television pictures based on the efficient subtractive three-color method which is utilized in all successful processes of color cinematography such as Technicolor and Kodachrome. In practice the system is very similar to motion picture projection technique. A theatre projectionist can learn to operate the Scophony projector in a few hours. Actually the home user will find no more difficulty in operating his set than a modern home user will find no more difficulty in operating his set than a modern home radio receiver. The economy of the apparatus, its simplicity and compactness will be a boon to the motion picture theatre operator and home user."

20th Century-Fox Has 2,372 in the Service

According to latest records of 20th Century-Fox Film Corporation, 2,372 employees of the company and its subsidiaries are now in the armed forces of Uncle Sam.

Only one other company in the motion picture industry has a larger representation.

In the past month more than 160 employees were drafted into the various services.

More than 1,600 employees are seeing overseas duty at the moment.

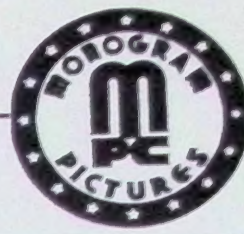
Westdale, Hamilton Held Up for \$528

The Westdale Theatre, Hamilton, was the victim of a stick-up last week when a thief entered the office shortly before midnight, held Mrs. Marie Rosefield at the point of a gun and escaped with \$528 in cash.

Mrs. Rosefield, who is managing the theatre during the absence of her husband, Louis Rosefield, was alone when the robber entered the theatre.

Closed for Repairs

The Avon Theatre, Stratford, Ontario, was closed for a few days last week for repairs to the electrical equipment after a lightning bolt hit the transformer during a storm.



OF CANADA LTD.
277 Victoria St.
Toronto

FRANK FAY

(Currently starring on Broadway in "Laugh Time")

and

BILLY GILBERT

In

SPOTLIGHT SCANDALS

A Comedy with Music

opening at the

TIVOLI
TORONTO

October 14th

Bonnie Baker
in songs

Henry King and Herb Miller
and their bands

MOTION PICTURE DAILY says: "A new team of comics . . . they stack up in their first much as Bud Abbott and Lou Costello stacked up in their first."

COMING SOON:

Unknown Guest

MOTION PICTURE DAILY says of it: "It does for its audience in its 65 minutes what the more nameful creations of Alfred Hitchcock do for theirs in 90 and 100."

★

The fastest-growing company in the industry

MONOGRAM PICTURES

Toronto, Montreal, St. John
Winnipeg, Calgary, Vancouver

For
Theatre Requirements

**CONTRACT
SALES
OFFICE**

PHONE TR. 1257
6TH FLOOR

EATON'S
College Street



Canadian Film Weekly

The Canadian Film Weekly is Canada's liveliest and most informative trade paper. It covers Canada's film front for you from week to week.

Canada enjoys one of the finest and most active motion picture industries in the world.

The Canadian Motion Picture War Services plays a leading part in Canada's famed war effort, which has been praised by our allies.

The Canadian motion picture industry is regarded today as the laboratory of film operation in wartime and our USA fellows have made many visits here to see how we do it.

Canadians in all fields of endeavor take great pride in the Canadian motion picture industry.

Canada, one of the up-and-coming countries of the world, is a cultural, geographical and business entity. Its people and its problems deserve to be reported with that in mind.

That's our job.